

LESSON BOOK

LEVEL **2A**

# PIANO

*Adventures*<sup>®</sup> by Nancy and Randall Faber  
A BASIC PIANO METHOD



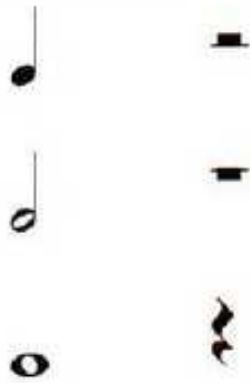
THE  
F·J·H  
MUSIC  
COMPANY  
INC.



# Review Test

## Rhythm

1. Connect each note to its matching rest.



2. Draw bar lines for this time signature.

Write 1 2 3 4 under the correct beats. Then play the rhythm using a C chord.



3. Draw bar lines for this time signature.

Write 1 2 3 under the correct beats. Then play the rhythm using a G chord.



## Reading

4. Draw a line connecting each musical term to the correct place in the music.

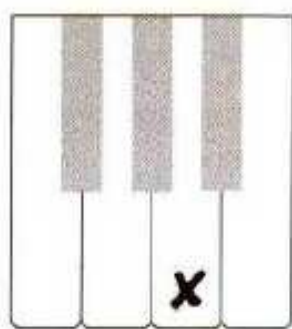
	G clef, or treble clef	double bar line	2nd
F clef, or bass clef			3rd
time signature			4th
whole rest			5th
	half rest	bar line	Bass G

## Theory

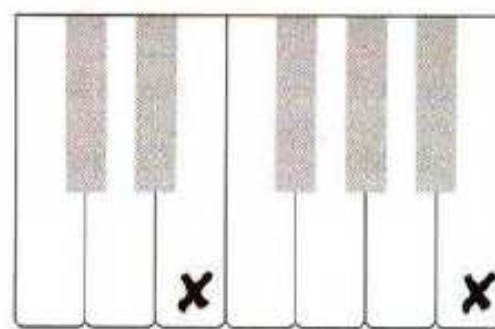
5. Put a ✓ on the correct key from the ✕.



UP a half step



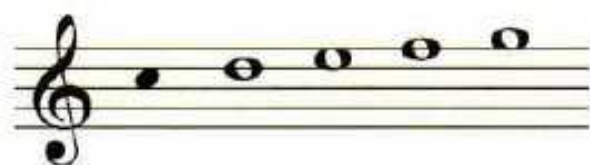
DOWN a half step



UP a half step DOWN a half step

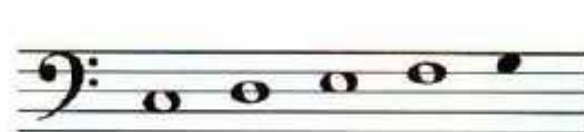
6. Circle **tonic** (step 1) or **dominant** (step 5) for the shaded note.

C position:



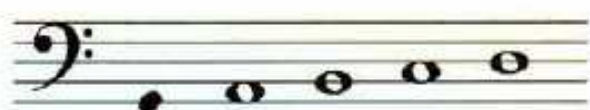
tonic / dominant

C position:



tonic / dominant

G position:



tonic / dominant

G position:



tonic / dominant

## Symbols and Terms

7. Connect each term to its correct definition.

legato

staccato

accent mark

*ritard.*

sharp

flat

*mp* (*mezzo piano*)

- up a half step
- Play this note louder.
- Connect the notes.
- moderately soft
- lift quickly; detached
- Gradually slow down.
- down a half step

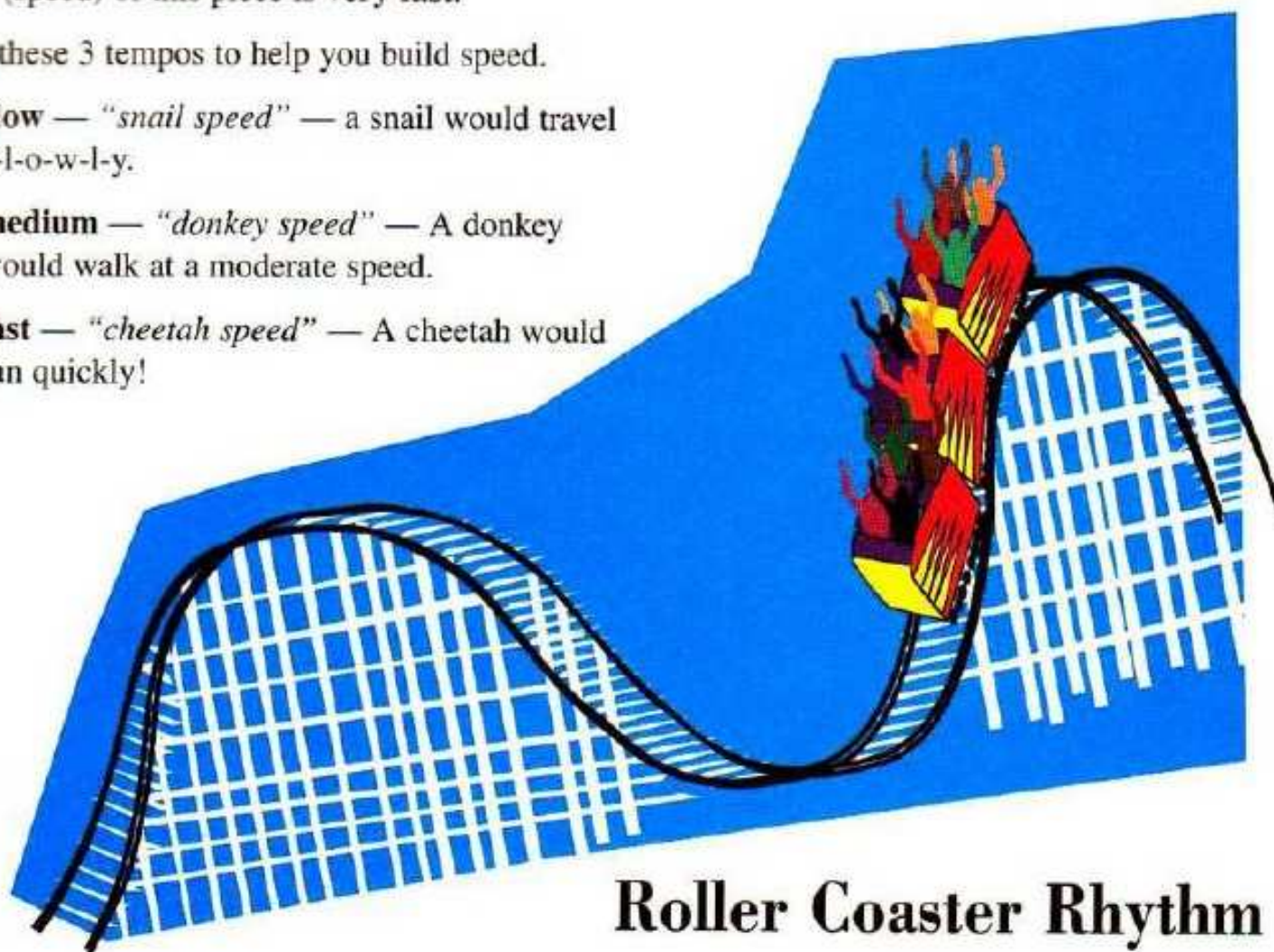


# Review Piece

The tempo (speed) of this piece is **very fast**.

Practice at these 3 tempos to help you build speed.

1. **slow** — "*snail speed*" — a snail would travel s-l-o-w-l-y.
2. **medium** — "*donkey speed*" — A donkey would walk at a moderate speed.
3. **fast** — "*cheetah speed*" — A cheetah would run quickly!



## Roller Coaster Rhythm

**Very fast**

*The roller coaster starts up.*  
*mf*

*f We're off!*

*Rounding the curve*

1 on ? 2 (2) 3 on ? 2 3 1 5

4 2 1 2 3 4 1 4

Technique n. 2 (Finger Independence)

8

2 3 4

*Coming down the hill.*

*p*

12

2

*mf*

17

*f*

21

*Whew!*

*mp*

*End of the ride.*  
*rit.*



Choose your own animal for the 3 practice speeds.

slow \_\_\_\_\_ medium \_\_\_\_\_ fast \_\_\_\_\_





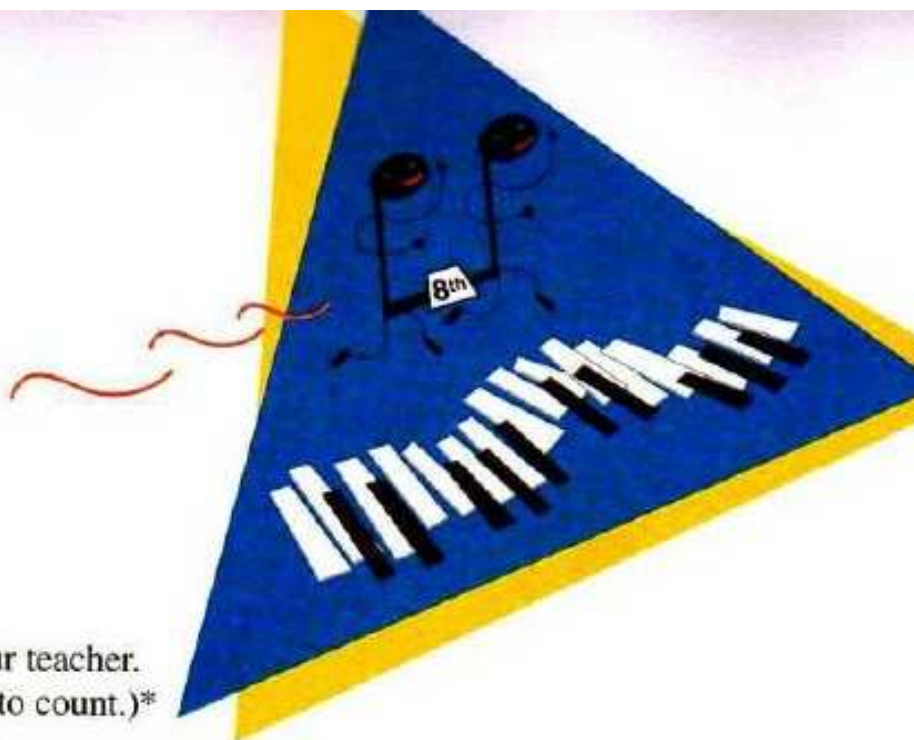
## 8th Notes

2 eighth notes equal a quarter note



Think of eighth notes as *running* notes.

Tap and count aloud these rhythms with your teacher.  
(Your teacher may have other ways for you to count.)\*



1.  $\frac{4}{4}$    
 walk run - ning walk run - ning walk run - ning walk walk

2.  $\frac{4}{4}$    
 run - ning walk run - ning walk run - ning walk walk walk

3.  $\frac{4}{4}$    
 run - ning run - ning walk walk run - ning run - ning walk walk

Write 1 2 3 4 under the correct beats for the rhythms above. Your teacher will help you.

## Eighth Note Rhythms

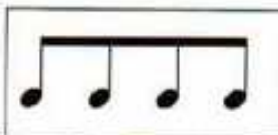
1. Circle this pattern in **rhythm 1** above.  
Then play **rhythm 1** on a G chord.



2. Circle this pattern in **rhythm 2** above.  
Then play **rhythm 2** on a C chord.



3. Circle this pattern in **rhythm 3** above.  
Then play **rhythm 3** on a G chord.



\*Teacher's Note: If desired, other methods of counting may be written in the music.  
("1 and 2 and," "quarter two-eighths," "ta ti-ti," etc.)

# Famous People

Name the 5-finger position. \_\_\_\_\_



With a strong beat

1

*f* Sing the names of fa - mous peo - ple:

3

1 on  
—?

A - bra - ham Lin - coln, Ben - ja - min Frank - lin,

5

Chris - to - pher Co - lum - bus, A - ma - de - us Mo - zart,

7

Rob - in Hood, Bet - sy Ross, San - ta Claus, Jack Frost, Cin - der - el - la, too!

DISCOVERY



Ask your teacher if you may play *Famous People* with the metronome ticking at ♩ = 112.

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

*mf*

3 4 1 5

7

5 1 3 2



# The Mermaid

Imagine your R.H. is the mermaid singing.  
Your L.H. is the seaweed moving gently below.



Flowing gracefully

3 on —?

4

*mp*

1 on —?

2

5

*move quickly*

9

3

13

5

5

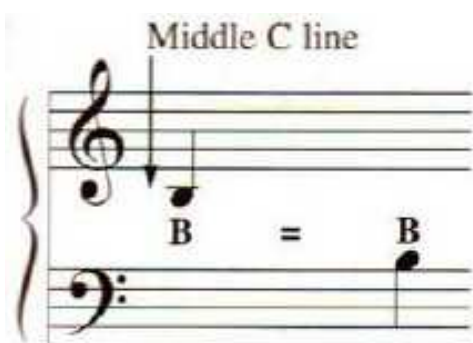
*rit.*

3



Name aloud each R.H. note in the last line of music.





# Skip to My Lou

Practice Hint: Learn the last measure first.

**Happily** move ① to B

*mf* 3

Swing your part - ner, skip to my Lou. Swing your part - ner,

4

skip to my Lou. Swing your part - ner, skip to my Lou.

7

2

Skip to my Lou, my dar - ling.

1



The R.H. 8th notes are played on which beat of the measure?

beat 1    beat 2    beat 3    beat 4    (circle your answer)

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H. *mp*

1. 2.





A **natural** cancels a sharp or a flat.  
A natural will always be a white key.  
Can you find the natural  
in *Leftover Popcorn*?



## Leftover Popcorn

Words by Jennifer MacLean

**Cheerfully** move ① to B

1

*mp* Left - o - ver pop - corn ly - ing in the bowl, I don't care if it's  
Got up so ear - ly just so I could eat last night's pop - corn, oh

(prepare L.H.)

4

2

①

old and cold. But what a treat. But what do I see? Just my bad luck! }  
what a treat. But what do I see? Just my bad luck! }

1 2

7

5 4 4

*f* Ma - ma fed the pop - corn to the duck!



Make this piece longer by repeating the last line in different octaves.  
Play only the R.H.

Teacher Duet: (Student plays 1 octave higher)

R.H. 4 7

L.H. 3 2 1

*mp* mf





# Ice Cream

## C Position

Words by Crystal Bowman

**Lively**

*mf* I - cy, frost - y, twirl - y, swirl - y, tast - y on its cone.

Melt - ing, drip - ping, stick - ing, lick - ing fast - er 'til it's gone!

5 4 3 2

1 5 1 4 1 3

# More Ice Cream

Here is the same piece written in G position.



**Lively**

*mf* I - cy, frost - y, twirl - y, swirl - y, tast - y on its cone.

Melt - ing, drip - ping, stick - ing, lick - ing fast - er 'til it's gone!

5 4 3 2

1 5 1 4 1 3



Find and circle a 4th for the R.H. in *More Ice Cream*.

# Transposition

Playing a piece in a different position is called *transposition*.

**After learning this piece in G Position, transpose it to C Position.**

When transposing, the actual note names will change but the *intervals* will stay the same.

Reading the intervals and listening to the sound will help you transpose.



## My Daydream

G Position

Words by Crystal Bowman

*Floating along*

3

Watch - ing the fluf - fy white clouds in the sky,

*mp*

5 on ?

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

*p*

*with pedal*

9

13

17

*pp*





5

birds pass - ing by, wish I could fly.

5 3

9

I'd go to plac - es that I've nev - er seen.

13

What a great day for a day - dream.

3

Both hands 8<sup>th</sup> higher -

17

*p*

1



When you transpose *My Daydream* to C Position, what is the first note for the L.H.? \_\_\_\_  
What is the first note for the R.H.? \_\_\_\_

# New Dynamic Signs

**Review:** Dynamic signs refer to the loudness and softness of the music.

*f*, *mf*, *mp*, and *p* are dynamic signs you have learned.

*crescendo* (*cresc.*)  means gradually louder.

*diminuendo* (*dim.*)  means gradually softer.

Your teacher will help you pronounce *crescendo* and *diminuendo*.

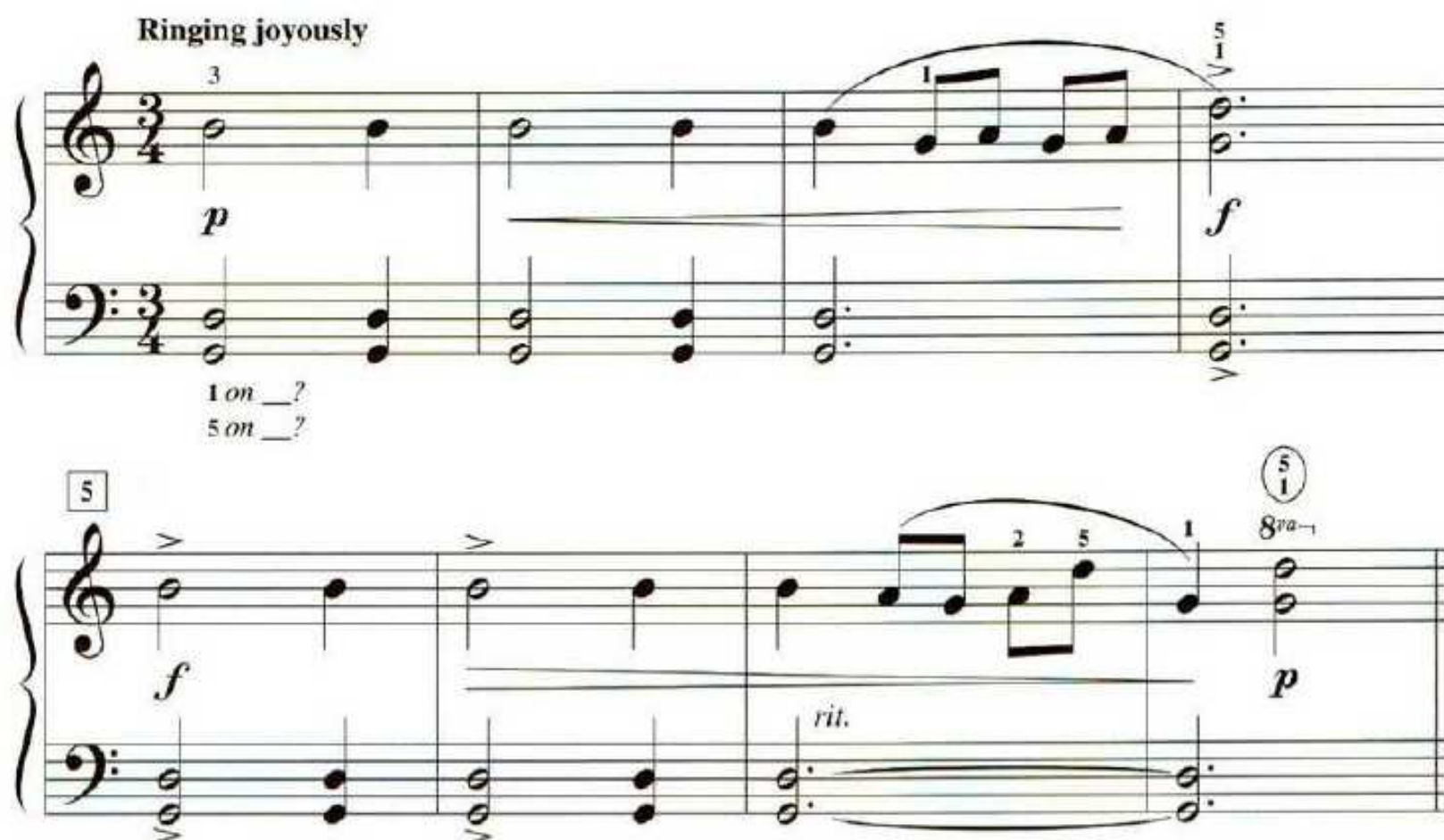
## The Bell Tower

Name the 5-finger position. \_\_\_\_\_

Play this entire piece with the right foot pedal held down.



**Ringing joyously**



The musical score is written for piano in 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff starts with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic. The second system also has a treble and bass staff. The treble staff starts with a forte (*f*) dynamic, followed by a diminuendo leading to a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

1 on \_\_?  
5 on \_\_?



5

8va-1

rit.

**Extra Credit:** Can you transpose *The Bell Tower* to C Position?



Compose a short piece that uses  and   
Call it "The Forest Night" or a title of your choice.



# The Elf's Silver Hammer

Name the 5-finger position. \_\_\_\_\_

Notice that both hands are written in the treble clef.



**Playful and fast**

1 on \_\_\_?  
5 on \_\_\_?

5

9

13

*p* *mf* *f* *rit.* *p*



Which 3 lines of music begin exactly the same way? Show your teacher.

Can you memorize *The Elf's Silver Hammer*?

Can you transpose this piece to G Position?



## The Phrase

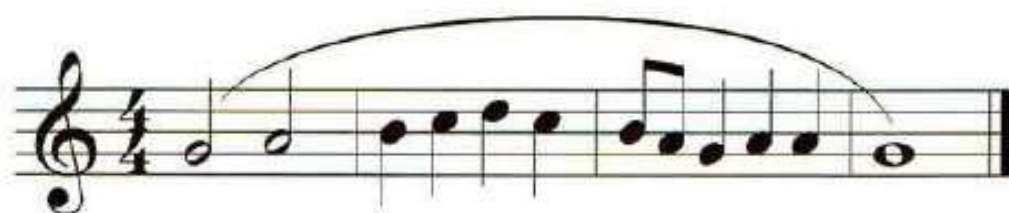
A *phrase* is a musical idea or thought.

A phrase is often shown in the music with a slur, also called a *phrase mark*.

Think of a phrase as a musical sentence and each note in the phrase as a word.

Remember that all of the notes under the phrase mark are to be played as though each note is a meaningful word in the musical sentence.

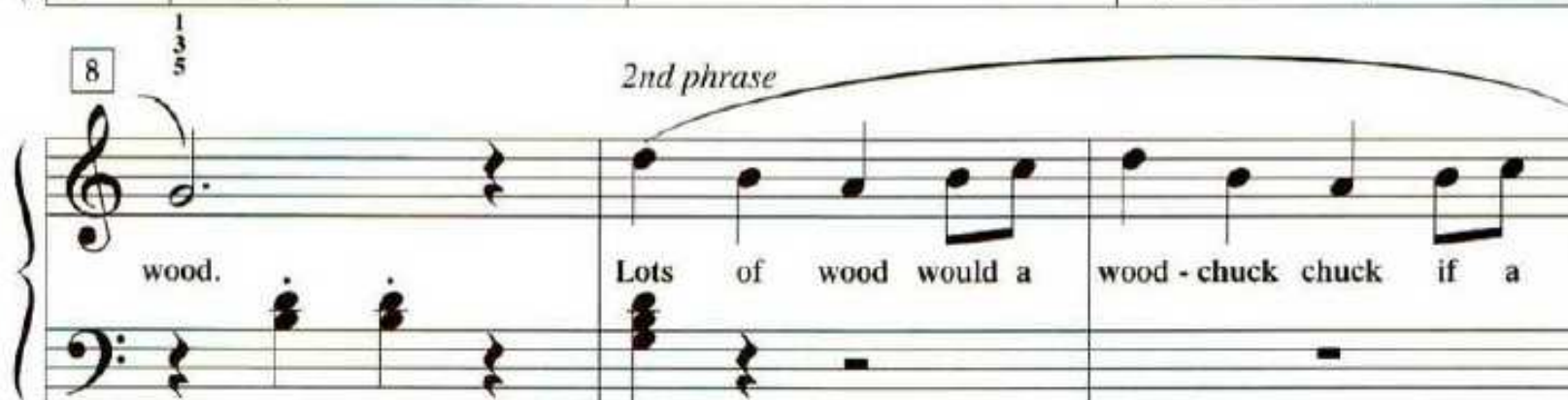
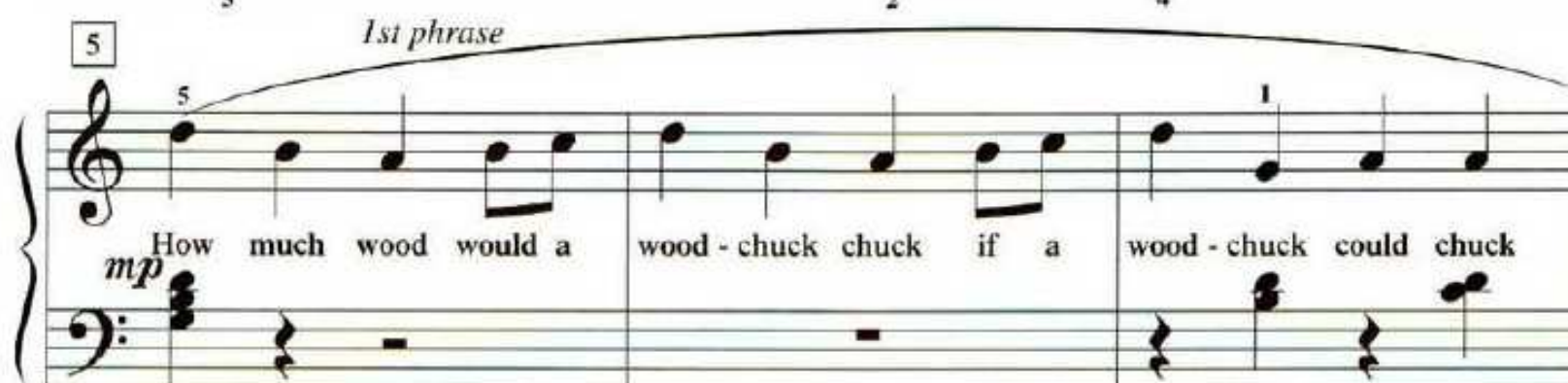
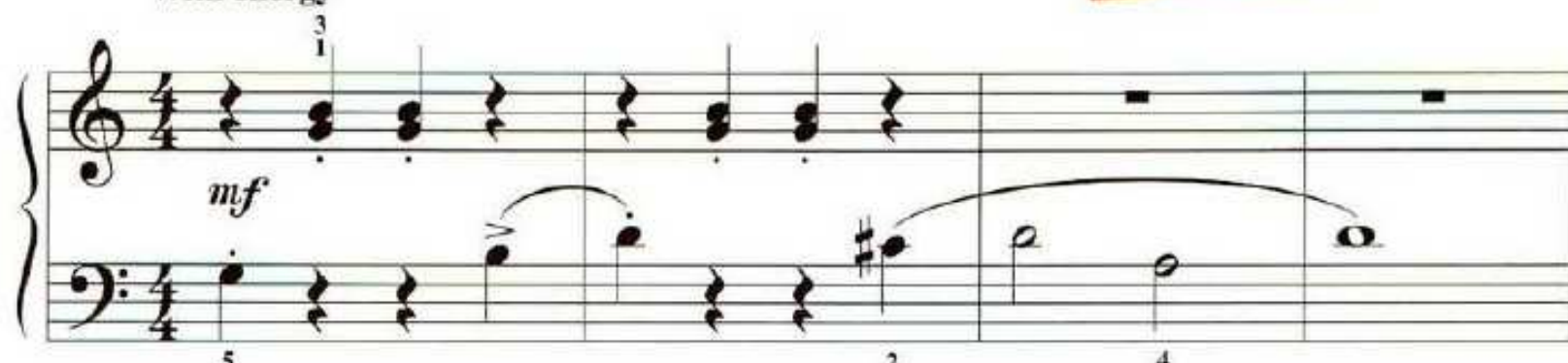
phrase mark



## The Woodchuck Chucks Wood

Name the 5-finger position. \_\_\_\_\_

With energy





11

wood - chuck could chuck wood.

If a wood - chuck

3

14

could chuck wood, if a wood - chuck would chuck wood.

4

17

5th phrase

How much wood would a wood-chuck chuck if a wood-chuck could chuck wood.

mp

21

mf

f

5

2

5



Transpose *The Woodchuck Chucks Wood* to C Position.

Remember, a *phrase* is a musical idea.  
 Draw in phrase marks in the piece below.  
 The dotted lines will give you a hint.

# I Am the King

Name the 5-finger position. \_\_\_\_\_



**Proudly**

Once up - on a time there lived a king.

He was the king of ev - 'ry - thing.

Ev - 'ry morn - ing he'd wake up and sing. "I am the King, I am the King,

I am the King of ev - 'ry - thing!" *rit.*

5-finger positions are indicated by numbers 1-5 above or below notes.



Make up words to go with the R.H. 5ths. Write them in the music if you like.



# Moonlight Melody



Gently drifting

*mp*

3 1 4 2

4 on —?

5

*mf*

1

9

*mp*

13

*mf*

4 3

*p*

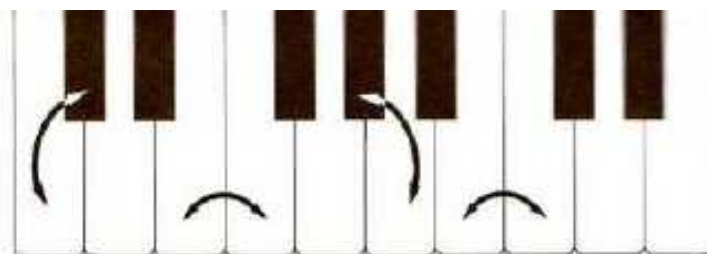
3

## DISCOVERY



In which 2 lines of music does the L.H. have the melody (tune)?  
In which 2 lines of music does the R.H. have the melody?

Performance p.12 Technique p.16



## Half Step Review

Remember, from one key to the very *next* key is a **half step**. Find and play these half steps on the piano. Say aloud "half step" as you play.

As you play this piece, imagine your fingers are controlling the strings of a puppet.

After learning the music well, try playing it with your eyes closed!



## The Puppet Show

**Quickly**  
1 on \_\_\_?

Move his right foot, move his left foot.

*mp*

3 2 3 1

Lift his right arm, lift his left arm. Make his legs dance

2 3 1 2 3

6 1 1

to and fro, put on a pup - pet show!

*f*

### DISCOVERY



Circle a *white key to white key* half step in this piece.  
Circle a *white key to black key* half step in this piece.



## Warm-up:

Rest your hands on your lap with palms facing up.  
Gently move your thumbs back and forth halfway across the palm.  
Do this 4 or 5 times.



# Hot Cross Thumbs

This piece uses only fingers 1 and 3. Watch your teacher demonstrate the fingering.

**Moderately**

1 3 *cross 1 under* 1 3 *cross 1 under*

*mf* Hot Cross Thumbs! Hot Cross Thumbs!

3

1 3 1 3 1 3 1 3 1

Right hand thumb is so ad - ven - ture - some. Un - der thumb,

1 3 1 *crosses under*

6

out you come. Left hand thumb is learn-ing how to run.

1 3 1 *crosses under* 1 3 1 3 1 3 1 3 1

## DISCOVERY



Does the L.H. play the same rhythm as the R.H.? \_\_\_\_

**Teacher Duet:** (Student plays 1 octave higher)

R.H. 1

L.H. *mp*

# Whole Steps

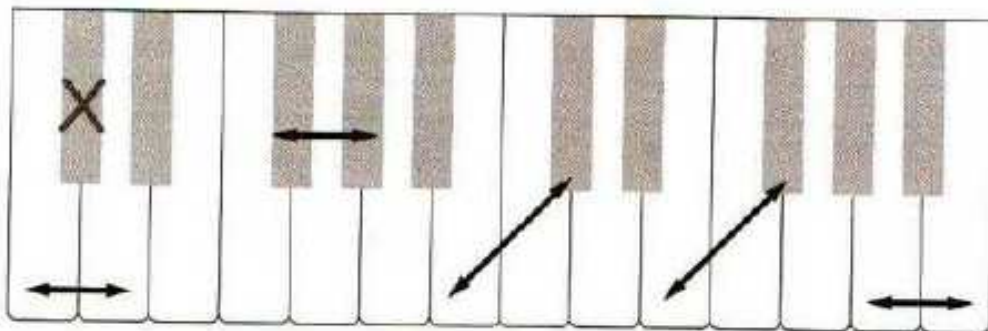
A **whole step** is made of 2 half steps.

Another way to think about this is -

a **whole step** is 2 keys with one key in between.



- Put an X on the key *in between* each whole step shown below.
- Then play each whole step on the piano.



Ex.

## Be a Detective

1. Does measure 1 use a **whole step** or **half step**: (*circle*)
2. Circle a **whole step** in each measure from measure 2 to 7.



## Our Detective Agency

**Mysteriously**

1 2 1

*p*

*f* Come to us to

1 2 3 4 5

4

2 3

solve a mys - ter - y.

*p.* We take cas - es

of com-plex - i - ty.



7

4 3 2

Miss-ing hat? Miss-ing cat? Miss-ing door mat? We can e - ven lo - cate

*mf*

10

that! Miss - ing home - work just be - fore it's due?

*f*

13

We can solve your case with an - y clue! Miss-ing key? Mys - ter - y?

*p* *mf*

16

Who should you see? Our de - tec - tive a - gen - cy!

*f*

# DISCOVERY



Start with Middle C using only R.H. finger 2. Play whole steps going UP the entire keyboard. Hold the pedal down and *listen* to the sound!

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

*mf* *p*

3 11

7 15

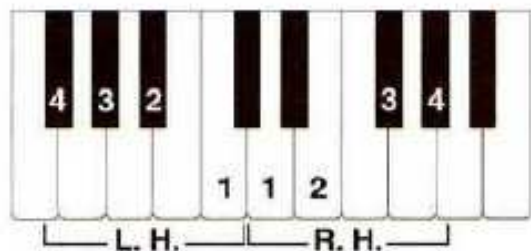
1. 2.

*mf* *f*

## ☉ fermata

Hold the note longer than its value.

Use this *whole step* hand position.



## Storms on Saturn

Hold the right foot pedal down throughout the entire piece.

Freely, with expression

*f* (powerful)

1 2 3 4

4 3 2 1

2 eighth notes divided between the hands

3

*p* (like a whisper)

1

4

5

*mf*

1

3



7

*p*

1

(prepare R.H.)

9

*f* (brilliant lightning)

(3 1)

L.H. plays the lowest C on the piano!

(prepare L.H.)

12

*p* (becoming calm)

1

4

3

15

8va

1

(peaceful)

as soft as possible

L.H. plays the lowest D on the piano,

3



Using your hand position from the beginning of the piece, create your own storm.  
Hold the pedal down and have fun!

You already know C and G Positions. They use this 5-finger pattern:

**Whole step - Whole step - Half step - Whole step**

**C Position**

Play and say aloud: "Tonic Whole step Whole step Half step Whole" C chord

Try this in G Position, also!



## D Position

To find D Position, use the **Whole - Whole - Half - Whole** pattern.



**R.H.**

Play and say aloud: "Tonic Whole step Whole step Half step Whole" D chord

**L.H.**

Play and say aloud: "Tonic Whole step Whole step Half step Whole" D chord



Which fingers play a black key? \_\_\_\_ What is the name of the black key? \_\_\_\_ ♯



# This Old Man

(for R. H.)



cross  
L.H. over

**Lively** *mf*

5 2 5 2 3

This old man, he played one. He played nick-nack on my thumb. With a

(prepare L.H.)

5 1 2 3

nick-nack, pad-dy whack, give the dog a bone! This old man came roll-ing home.

5 1

Your teacher will help you with the L.H. cross-over in *measure 3*.

# This Old Man

(for L. H.)

**Lively** *mf*

5 3 1

This old man, he played one. He played nick-nack on my thumb. With a

1 3 2 1 2 3 3

cross over

5 1

nick-nack, pad-dy whack, give the dog a bone! This old man came roll-ing home.

1 5 4 5



Transpose *This Old Man* to C and G Positions.



# Pirate of the North Sea

D Position



**Lively**  $\frac{3}{4}$  (Lightly bounce hand with a relaxed arm.)

*mf* *f* I'm the

5 on —?

5 3

pi - rate of the North Sea, I'm brawn - y and strong. I'm the

9

cap - tain of my fine ship, I sail all year long. I've *mp*

Teacher Duet: (Student plays 1 octave higher)

R.H.  $\frac{3}{4}$

L.H. *mf* 5

5 9

1. 2.



13

treasures from all a-round the world, diamonds and gold! I'm the *f*

17

pi-rate of the North Sea, I'm brawn-y and bold!

21

*mf*

# DISCOVERY



Circle the fermata for the L.H. What does it mean to do?  
Can you transpose this piece to C position?

13

*p*

17

*mf*

21

# Review: Tonic and Dominant

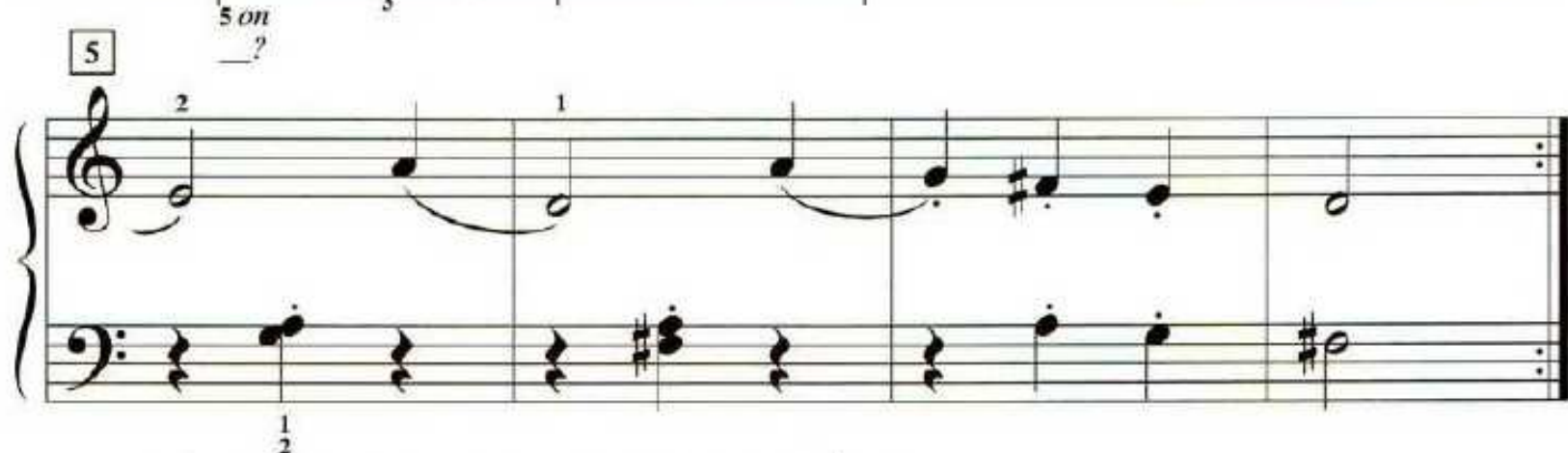
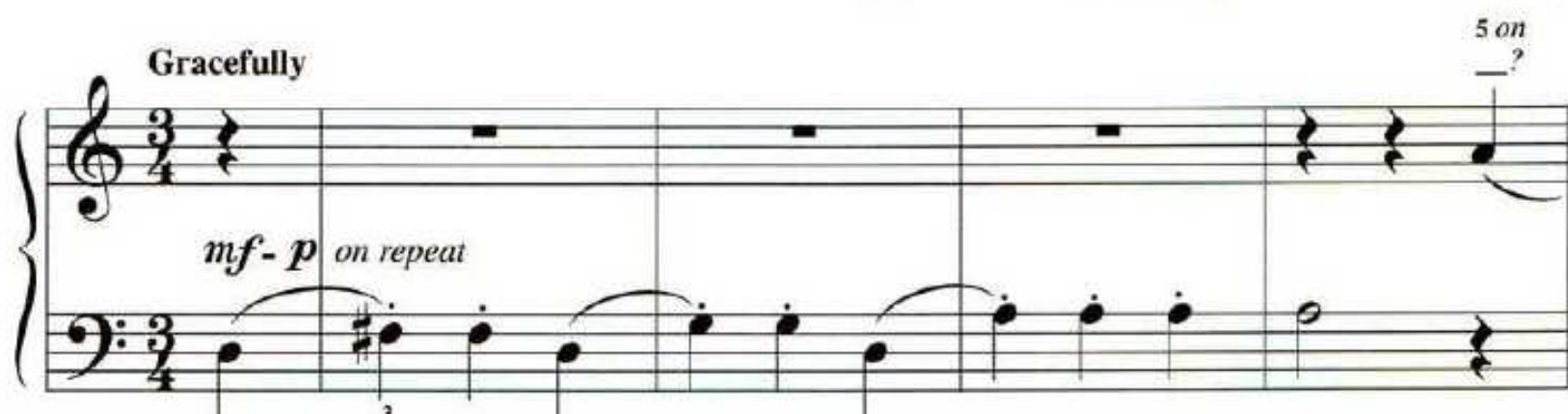
## D Position



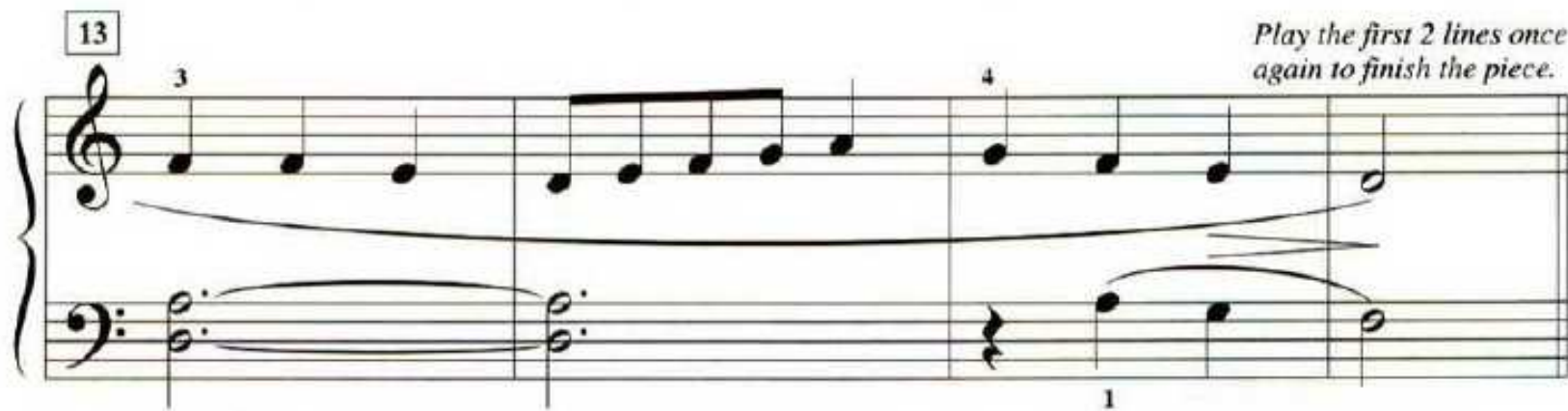
In D Position (just as in C and G Positions), the lowest note or keynote is called the **tonic**.

A 5th above the tonic, is called the **dominant**. Circle a tonic and dominant note in this piece.

## George Washington's Party



Notice the difference in sound without the F#s.\*



Play the first 2 lines once again to finish the piece.



In which section of the piece do you think George Washington might be annoyed with a guest?

\*Teacher's Note: Minor will be formally introduced on p. 40.





# Band on the Field!

Moderately fast

Name the opening 5-finger position. \_\_\_\_\_

1 5

1 3

*f-p* (on repeat)

1

(jump L.H.)

9

5 1

*mf*

1 2 3 cross 1 under

1 3 1 3 1

*f*

13

## DISCOVERY



Does the L.H. play the tonic or dominant at the beginning of the piece? \_\_\_\_\_

Teacher Duet: (Student plays 1 octave higher)

1 5 13

R.H.

L.H.

*mf-p* (on repeat)

9

*Fine*

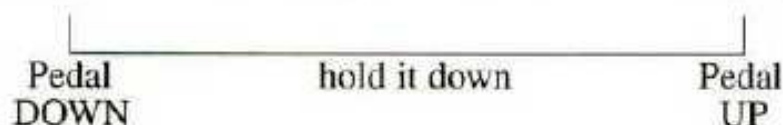
*D.C. al Fine*  
(no repeat)



# The Damper Pedal

The right foot pedal on the piano is called the **damper pedal**. This pedal lifts the *dampers* (felts) off the strings which lets the sounds continue to ring.

The symbol below tells you when to use the damper pedal.



## The Queen's Royal Entrance

This piece changes between C and D chords.

**Warm-up:** Play back and forth between D and C chords. Use L.H., then R.H.

Words by Crystal Bowman

**Grand March**

*f* Hail! Hail! Hail her maj - es - ty!

Have your right foot ready for the damper pedal.

5 3 1 5 3 1 5 3 1

1 3 5 1 3 5 1 3 5

5

Here comes the Queen! Here comes the Queen! Hail her maj - es - ty!





9

*p*

Hors - es pranc - ing, chil - dren danc - ing, ev - 'ry - one is mer - ry,

5 2 4 1

1 4 2 5

13

*mp*

Trum - pets sound the roy - al en - trance, ev - 'ry - one is waving to the Queen.

5 2 1 2 5 2

1 1

17

*f*

Now she's pass - ing right in front of me!

21

There goes the Queen! There goes the Queen! Hail her maj - es - ty!

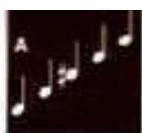
*rit.*

5 3 1 5 3 1 5 3 1

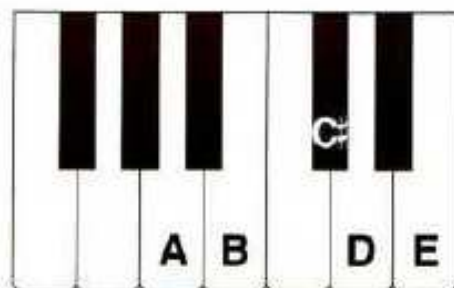
3  
8va



Compose a piece that uses C and D chords.  
Call it "The Kitten's Playful Entrance" or a title of your choice.



# A Position



To find A Position, use the **Whole - Whole - Half - Whole** pattern.

**R.H.**

Play and say aloud: "Tonic, Whole step Whole step Half step Whole" step A chord

**L.H.**

Play and say aloud: "Tonic, Whole step Whole step Half step Whole" step A chord



## Double Decker Bus

**Lively**

*mf-p on repeat* *last time rit.*



Transpose *Double Decker Bus* to D Position.



# Starry, Starry Night

Name the 5-finger position. \_\_\_\_\_

**Pedal warm-up:** Play the right hand alone using the pedal markings shown.



**Moderately**

1 on — ? 3 1 3 5

Star-ry, star-ry, star-ry night, *f*

Star-ry, star-ry, star-ry night, *p*

5 on — ? 1

5

4 2 5

Danc - ing out - side in the moon - light. *mf*

9

Star-ry, star-ry, star-ry night, *f*

Star-ry, star-ry, star-ry night, *p*

13

5

Danc - ing with you on a star - ry night. *mf*

rit. *p*

8va 5

### L.H. Boogie Warm-up:

1. Practice silently moving your L.H. back and forth from **A Position** to **D Position**.
2. Practice the L.H. **boogie pattern** (measure 1) in A Position, then in D Position.
3. Play the L.H. of *Aardvark Boogie* alone keeping a steady beat throughout!



## Aardvark Boogie

Name the 5-finger position. \_\_\_\_\_

**Cheerfully**  
5 on — ?  
1 on — ?

**f** boogie pattern

3

3

5

4

1 5

3 2

3 2

3 2

Move L.H. to D Position.

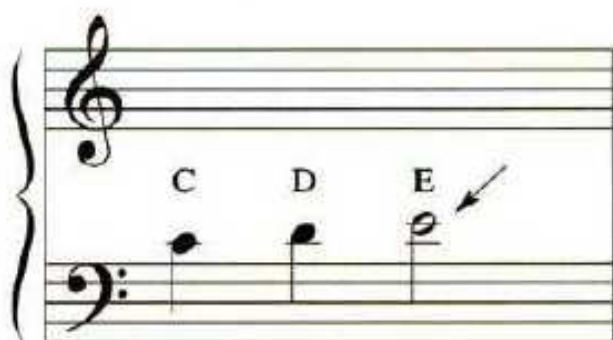
Move L.H. to A Position.

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system starts with a piano (p) dynamic and a 'boogie pattern' in the bass clef, marked with fingerings 1 5, 3 2, 1 5, 3 2. The second system continues the pattern with fingerings 3 2. The third system starts with a forte (f) dynamic and continues the pattern with fingerings 1 5, 3 2, 3 2. The score includes a key signature of one sharp (F#) and a tempo/mood marking of 'Cheerfully'. There are also instructions to move the left hand to D Position and A Position.





## New Note



Cover up the notes to the left and quiz yourself by naming these notes.

Notice that this E is one ledger line higher than Middle C.  
Play these 3 notes on the piano saying the note names aloud.

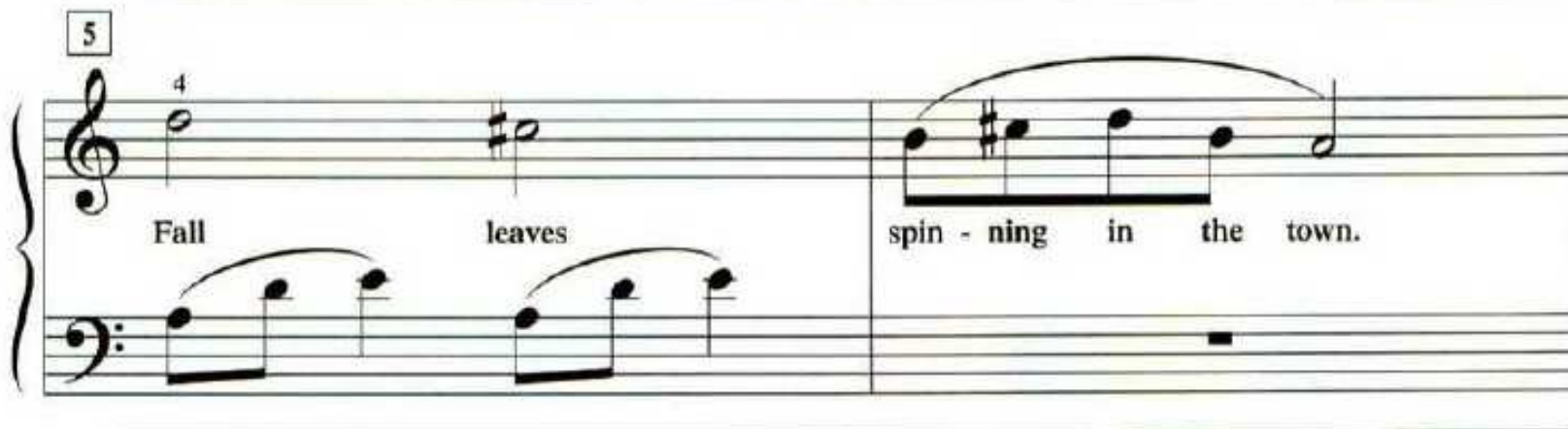
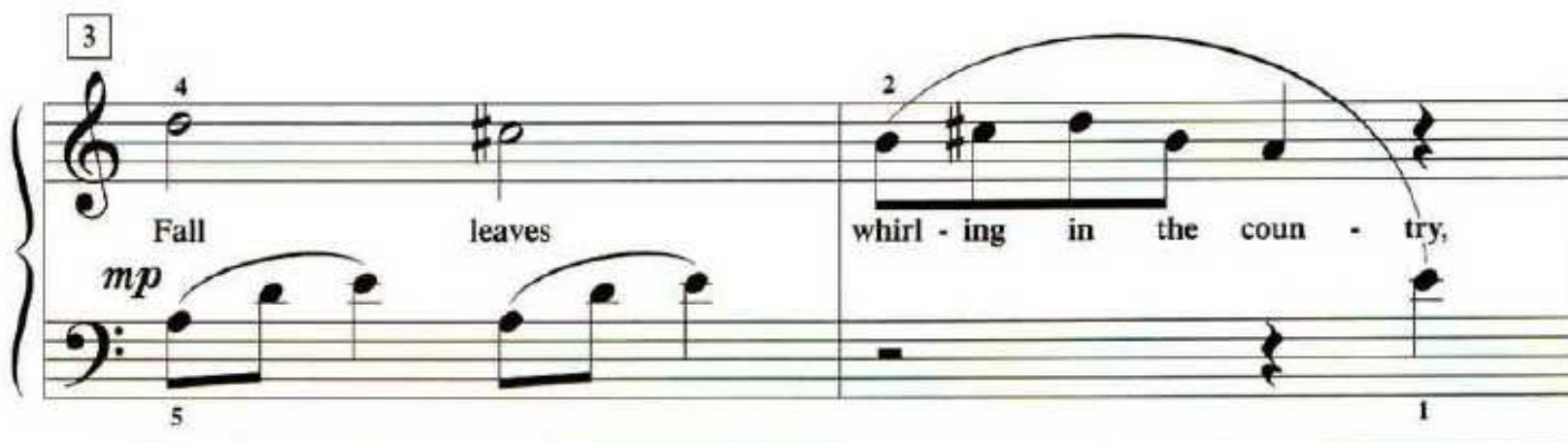
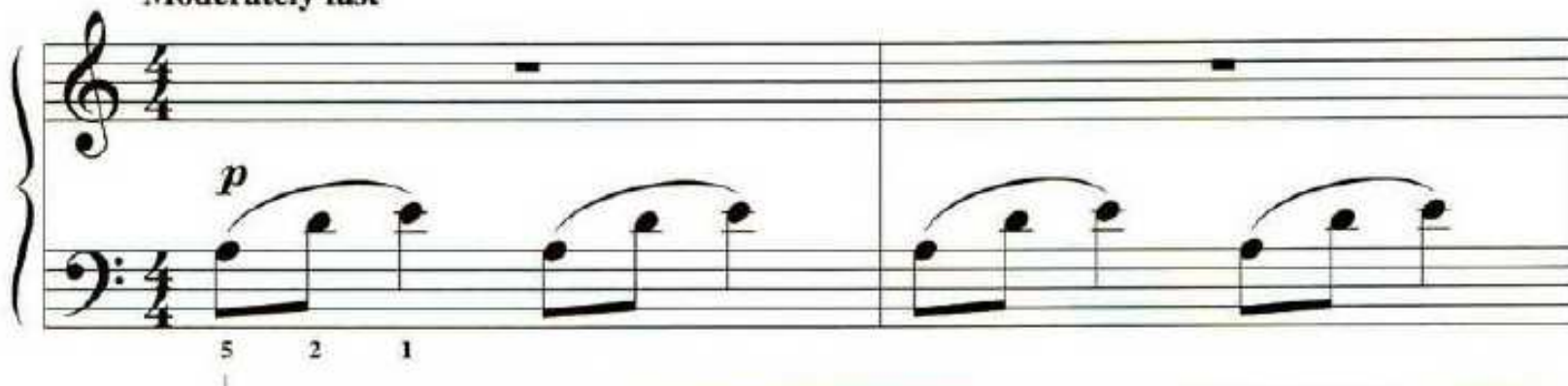
## Whirling Leaves




Name the 5-finger position. \_\_\_\_\_

Notice that the damper pedal is held down throughout this piece.

Moderately fast







7

*p* *f*

1 2 5 1 1 5 2 1

9

*mf*

Fall leaves, o - range, red, and yel - low,

11

4

Whirl - ing, twirl - ing, spin - ning all a - round.

13

*mf* *rit.* *p*

8<sup>va</sup> 15<sup>ma</sup> (2 octaves higher)

1 5



Make up a short piece that uses D and A chords.

Call it "Clown Dance," "Dance Stick" or a title of your choice.

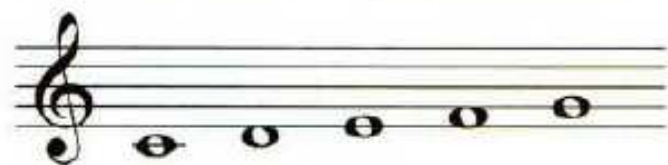


# Major and Minor Sounds

You have learned C, G, D, and A five-finger positions.

Their pattern was **Whole - Whole - Half - Whole**. This sound is called **major**.

Play the **C major** 5-finger position below.



Now lower the 3rd note *one-half step*.

Play and listen to the sound.

This is called the **C minor** 5-finger position.



Play **C major** and **C minor** positions in 3 different places on the piano.

Listen to the difference in the sound!

**Practice** and **memorize** the *look, feel, and sound* of these 5-finger patterns.

Play them each day as warm-ups.

Your teacher may even suggest other ways for you to play them.



## Changing Moods

**C major** C major chord

*f* 1 3 5 1 3 5

**C minor** C minor chord

*p* 3 5 1 3 5 (b)

**G major** G major chord

*f* 1 3 5 1 3 5

5 3 1 5 3 1

3 5 1 3 5

5 3 1 5 3 1

5 3 1 5 3 1

5 3 1 5 3 1



**G minor** G minor chord

*p*

**D major** D major chord

*f*

1

5

**D minor** D minor chord

*p*

**A major** A major chord

*f*

1

5

**A minor** A minor chord

*p*

**Teacher Note:** It is recommended that the student gradually learn the remaining 5-finger major and minor positions. See **Achievement Skill Sheet #1**, Major 5-finger Patterns and Cross-hand Arpeggios (AS5001) **Achievement Skill Sheet #2**, Minor 5-finger Patterns and Cross-hand Arpeggios (AS5002)

The word **tempo** means the speed of the music (fast, slow, etc.).

The tempo mark is located above the time signature. Italian words are commonly used as tempo marks. Your teacher will help you pronounce them correctly.

### Tempo marks

*Allegro* — fast and lively (♩ = 126–168)

*Moderato* — moderately, slower than Allegro (♩ = 108–120)

*Andante* — “walking speed”, slower than Moderato (♩ = 76–104)



## Sword Dance

### D minor Position

**Allegro**

*f* *mp*

1 on \_\_\_?  
3 on \_\_\_?  
5 on \_\_\_?

**Teacher Duet: (Student plays 1 octave higher)**

R.H. L.H.

*f* *p* *pp* *f* *p*



5

9

13

17

21

8va  
when played without duet



Play *Sword Dance* using one of these tempo marks: *Allegro*, *Moderato*, or *Andante*.  
See if your teacher can correctly name your tempo.

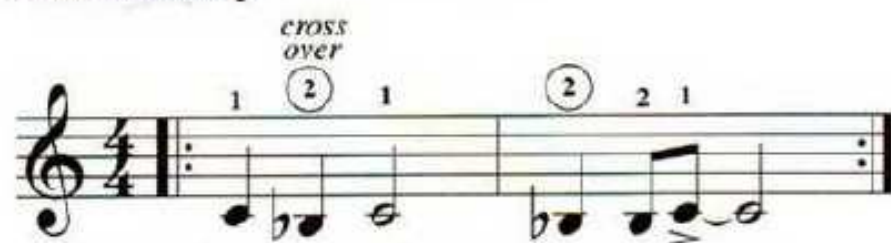
### A minor Position



44



# R.H. Warm-up



## Jazz Blast

minor Position

Fast, with zip

5

3

1 5

4

1

1

2

1

5

1 5

9

1 5

5

2

2

move quickly

4

### DISCOVERY



Point out a C minor chord to your teacher.

Teacher Duet: (Student plays 1 octave higher)

R.H.

L.H.

mp

9

p

cresc.

f

## A stylized illustration featuring a man in a turban and dhoti, playing a trumpet. He is positioned on the left side of the frame. To his right is a cobra with its hood flared. The background is a warm, orange-brown color with a textured, slightly mottled appearance. Several musical notes (quarter, eighth, and sixteenth notes) are scattered throughout the scene, some appearing to float or be played. The overall style is reminiscent of mid-20th-century Indian graphic design or poster art.

## 4-10

11





14 (8va) -

17 (8va) -

21 as written

25



Find three measures in the R.H. with this rhythm: - J  
measure \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_